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admonitions, pardon, and dismissal to the entire satisfaction of the assembled lazzaroni?.

The use of gesture was just as prevalent in antiquity. Everyone is familiar with the story told by Macrobius (3.14.12) of the tilts between Roscius and Cicero, in which the actor employing gesture and the orator using words vied with each other to see which could express more frequently the same thought. As Cicero says (De Oratore 3.222), *est actio quasi sermo corporis*. The face is the *sermo tacitus mentis* (Cicero, In Pis. 1.1), and facial expression is often a substitute for words (*est saepe pro omnibus verbis*, Quintilian 11.3.72). The right hand is the *divinae eloquentiae ministra* (Seneca, Suasoriae 6.19).

There was, then, a language of gestures, as there was of words, and the letters that spelled the ideas were fingers, hands, arms, eyes, facial muscles, in fact the whole body. The Romans did in fact many times describe gesture language in the same terms as verbal talk⁸.

One must remember too that gesture made a greater appeal in proportion to the illiteracy of the audience. "Action is eloquence and the eyes of the ignorant more learned than the ears" (Coriolanus, 3.2.76-77).

A twentieth-century Jorio⁹ equipped with a camera and a thorough knowledge of ancient references to gestures¹⁰ could perform a valuable service for the Classics by making an illustrated study of Italian gestures, and comparing them with those of the ancients.

Dr. Blancké was so engrossed in the larger aspects of his problem that at times he overlooked some obvious points of translation. One does not need to change the meaning in order to get translations that go. *Num quisquam adire ad ostium dignum arbitrat*, Merc. 132 ('Won't some one condescend to come to the door?'), is changed to "Isn't anybody supposed to have the job of tending door?" (49), which is equivalent to asking if there isn't a *janitor*. The impatient question *Quin mihi faenus redditur?*, Most. 575 ('Why isn't my interest being paid?') is rendered by "Won't my interest be paid?" (43). *Aedes festivissimae* (Curc. 93) is called "temple of joys" (40) with total disregard of the regular meaning of *aedes* in the plural. On page 43 *pistrinorum civitas* (Pers. 420) is translated by "you king of the treadmill". The reviewer knows of no baker's treadmill at Pompeii or elsewhere. 'You city-full of mills' would approximate the humor of exaggeration in the original.

On page 24 we find a surprising comment: "It is most unfortunate that we have lost Cicero's treatise De Gestu Histrionis". The reader is referred to Cicero Ad Att. 6.1.8. Turning to the passage indicated we find the following sentence:

⁸Mallery, Annual Report of the Bureau of Ethnology, 1879-1880, page 294.

⁹Compare, for instance, *orchestrum loquacissimae manus, linguosi digiti, silentium clamosum* (Cassiodorus, Var. 1.20); *mauer puer loquaci* (Terentianus Maurus 2496); etc.

¹⁰Jorio, *La Mimica degli Antichi*, Napoli, 1832, gives a number of cuts of Neapolitan gestures which resemble those of the ancients. The work is interesting and instructive, but the study was made with insufficient ancient data.

¹¹Sittl, *Gebarden der Griechen und Römer*, is the most comprehensive collection we have, but it is by no means exhaustive.

Οὐκ ἔλαθέ σε illud de gestu histrionis, tu scelestē suspicaris, ego ἀφελῶς scripsi.

Part of the note of Tyrrell and Purser reads thus:

Cicero had written something about the gesture of some actor. Atticus thought it was a hit at Hortensius, of whom Cicero says (Brut. 303) that his gestures were too artificial for an orator.

The omission from the thesis of a formal and imposing bibliography is, to say the least, unorthodox. Many books have been consulted, but the point of view and treatment are so independent that the omission seems justified. A compilation of works mentioned in the notes would create an unwarranted impression of indebtedness to 'Kultur'. Dr. Blancké's views are destined to shock our Teutonic brothers. What German authorities he does notice serve only as tenpins to be summarily bowled over. On them he has scored a 'strike'.

Scholarship will feel indebted to this thesis not so much for ascertaining new facts as for calling attention to the frequency and scope of certain characteristics of Plautine drama and for systematizing and classifying them¹¹. The thesis should be accessible to all instructors teaching Latin comedy for the first time.

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EUGENE S. MCCARTNEY.

The First Six Books of the Aeneid. Edited, with Introduction, Notes, Vocabulary, and Passages for Sight Translation, by Harry E. Burton. Boston: Silver, Burdett, and Company (1919). Pp. xx + 530.

A new edition of the Aeneid, to justify its existence, should exhibit some marked originality in treatment, or in interpretation, or in the 'aid and comfort' it affords to its enemy, the High School student. In the present work there is the usual Introduction, dealing with the life and works of Vergil, the story of the poem, and the structure of the verse. This information is condensed into twelve pages, and seems to set the pace for the make-up of the entire book. Of course the text itself admits of no condensation; but the Notes and the Vocabulary are condensed almost to tabloid form, so that this portion scarcely lives up to the aim announced in the Preface, "to supply all the material needed for the study of Latin poetry as it is ordinarily conducted in Secondary Schools". There are 179 pages of text, and but 183 pages of by no means closely printed notes and comment, so greatly needed by the novice in Latin poetry. The Notes, indeed, are valuable for many tasteful renderings of the text in passages more or less difficult, and they contain useful suggestion and explanation in places. But quantitatively they have approached the irreducible minimum, especially on the grammatical side. The beginner in the Aeneid is certainly very far from even a reasonable mastery of Latin syntax. He needs grammar, and plenty of it;

¹¹For this reason one is inclined to regret that more comprehensive lists of illustrative passages were not given in citation.

and he is very likely to regard the translation of many passages, however cleverly done, as obviating the necessity of effort. But the Notes to Book I give our raw recruit only 39 references to Latin Grammars; those to Book 5 and 6 give but seven each. There is also little or no discussion of the syntax of poetry, and its variations from that of prose, to which the pupil has hitherto been accustomed; nor is there any discussion of poetic diction.

In the sphere of interpretation it is gratifying to note that in 2.87 the editor suggests the possibility of supplying *belli* with *primis ab annis*, though he cannot entirely break away from the traditional interpretation which practically charges Vergil with inability to hold the thread of his discourse intact through four successive verses. Some curious inferences are drawn: for example, that *trahebat*, in 2.457, "suggests the child's effort to keep up with his mother". Why should it not rather suggest Andromache's habitual visits? This seems more natural and dignified than for a great epic to depict a princess inconsiderately dragging by the hand her reluctant or lagging son. So the interpretation of 3.607 seems forced and the language redundant; surely *suis* is to be understood with *genibus*. And, it may be asked, how does 6.409 make it "clear that Hercules, Theseus and Pirithous did not gain admission by means of the golden branch"? The verse would apply equally well if they had thus gained it.

An original and commendable feature is the grouping of illustrative material into an Appendix. The material is well chosen and fairly abundant; and, if well handled, it cannot fail to be enlightening and inspiring.

The Vocabulary appears to the reviewer thoroughly unsatisfactory. Not once in its entire compass is any light thrown on the etymology or the usage of a word. Surely a Vocabulary to a Secondary School classic has a wider function than to state brief and bare definitions. Value has been sacrificed to brevity. The value, moreover, of any Vocabulary to a School edition of the Aeneid would be multiplied many fold if it covered the entire poem. Such a Vocabulary would not be unduly large or bulky, for it is doubtful if the last six books contain more than 750 words, exclusive of proper names, not found in the first six.

The passages designed for sight reading seem open to serious objection. That the pupil may not be discouraged, such passages should be, in general, less difficult than the main text, and should possibly be limited to Vergil and Ovid. The very first passage given in this book, however, is from Lucretius, whose style is utterly un-Vergilian. Besides, in the 69 verses of Lucretius which are given there are 32 words which the pupil has never seen, and at least three which he has met but once. In the first selection from Catullus there are six new words in the first ten verses. And all

this is presented to the pupil without a single footnote of definition or suggestion. The meaning of some of these strange words the pupil of reasonable skill can derive; in connection with others he must wildly guess; in the case of still others he confronts an impasse. This is not an intellectually helpful situation.

The book is emphatically a teacher's book. In the hands of a competent and inspiring teacher it may prove of value; in the hands of the pupil the book will—in the opinion of the reviewer¹—scarcely achieve its purpose.

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B. W. MITCHELL.

NEW YORK STATE TEACHERS' ASSOCIATION CLASSICAL SECTION: ANNUAL MEETING

The meeting of the Classical Section, New York State Teachers' Association, to which reference was made in THE CLASSICAL WEEKLY 13.32, will be held on Tuesday, November 25-26, at Albany, in the Lutheran Church, near the Ten Eyck Hotel.

Arrangements are being made for an informal luncheon, on Tuesday, in a near-by restaurant, The Gainsborough (75 cents per plate).

GEORGE D. KELLOGG, *President*.

The Classical Association of the Atlantic States First Fall Meeting: University of Pennsylvania, Saturday Morning, November 29

The First Fall Meeting of The Classical Association of the Atlantic States will be held as part of the regular annual meeting of The Association of Colleges and Preparatory Schools of the Middle States and Maryland, on the Saturday Morning after Thanksgiving, November 29, at 9.30, in the Architectural Building of the University of Pennsylvania. It is hoped that many members of the Association will be present, and that they will bring others with them.

The programme is as follows:

The Senatus Consultum Ultimum of 63 BC., by Professor Evan T. Sage, of the University of Pittsburgh. Studies in the Catilinarian Orations, by Professor Charles Knapp, Barnard College.

Observations on the Cicero Answer-Books of The College Entrance Examination Board, by Professor Nelson Glenn McCrea, Columbia University.

There ought to be plenty of time for discussion, and there ought to be many ready to discuss the themes of these papers.

C. K.

¹A review of a text-book is, of necessity, largely an expression of the reviewer's opinion of its effectiveness with his own classes. That others may view the book here discussed in a very different way may be seen by examination of a review of it by Professor M. N. Wetmore, in THE CLASSICAL JOURNAL 15.59-61 (October, 1919).